

Please read *Guidelines for Grading Theory Tests*.  
 When students are asked to write out "Major" or "minor," do not deduct points if they write "M" or "m" legibly, or use abbreviations "Maj.," "maj.," "Min." or "min." Accept answers in any octave within the given clef..

Points

Points

1. Major Key Signatures (both clefs required) 6

A B F# C<sub>b</sub> D<sub>b</sub> E

2. Minor Key Signatures (both clefs required) 6

g# c# e<sub>b</sub> c b f#

3. Circle of Fifths 3

- a. (B<sub>b</sub> Major)
- b. D Major
- c. a minor
- d. E<sub>b</sub> Major

4. Scales - Writing 4

A<sub>b</sub> Major, descending

f minor, melodic form, ascending and descending (descending scale must include all accidentals)

g minor, harmonic form, ascending

b<sub>b</sub> minor, natural form, descending

5. Scales - Adding Accidentals 2

Whole Tone (Scale must begin on E)

Chromatic (Scale must begin on A)

6. Aeolian 1

7. Lydian Mode - Adding Accidental 1

8. Intervals (u = up, d = down) 6

A6u P4d A8u M7u d5u M3d

9. Triads - Writing 5

C<sub>b</sub> Maj<sub>4</sub> f# dim<sub>3</sub> D Aug<sub>5</sub> b min<sub>4</sub> G<sub>b</sub> Maj<sub>3</sub>

10. Triads - Naming (3 on root position chords is optional; 6 is acceptable for first inversion) 5

- E<sub>b</sub> Major<sub>4</sub>, g minor<sub>3</sub>, c# diminished<sub>3</sub>,
- E Augmented<sub>3</sub>, A Major<sub>4</sub>

11. Chords from Roman Numerals - Writing 5

iii<sub>4</sub> vii<sub>6</sub> V<sub>7</sub> VI V<sub>7</sub> / V

12. Diminished Seventh Chords 4

a dim<sub>4</sub> d dim<sub>6</sub> b dim<sub>7</sub> g dim<sub>2</sub>

13. Chord Progression 6

Lines are required above and below Roman numerals for Major chords. 3 on root position chords is optional.

(I) vi IV ii(3) V/V V7 I

14. Questions about Chord Progression 3

- a. 4
- b. secondary dominant
- c. 6

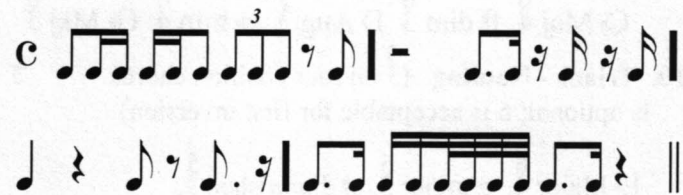
## 15. Transposition (accept one octave higher) 1



## 16. Rhythm - Adding Missing Note (Notes may be attached with beams or separated with flags) 4



## 17. Rhythm - Adding Bar Lines 3



## 18. Historical Periods 10

- |                                       |                                       |
|---------------------------------------|---------------------------------------|
| a. Baroque                            | f. Classical                          |
| b. 20th/21st Centuries (Contemporary) | g. 20th/21st Centuries (Contemporary) |
| c. Baroque                            | h. Classical                          |
| d. Romantic                           | i. Romantic                           |
| e. Baroque                            | j. Romantic                           |

## 19. Terms and Symbols 11

- Example 3
- augmentation
- polyphonic texture
- diminution
- con fuoco*
- pedal point
- senza*
- giocoso*
- doloroso*
- pivot chord
- cantabile*

## Musical Analysis: Haydn 16

- 4
- 4
- c natural minor (complete name required)
- 1 beat
- a. i  $\left(\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}\right)$
- b. iv  $\frac{6}{4}$
- c. vii<sup>o</sup>  $\left(\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}\right)$
- d. i  $\left(\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}\right)$

## Haydn, cont.

- e. dominant 7(th)  
f. tonic
- X. D $\flat$  Major  $\left(\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}\right)$
- trill and turn
- authentic
- Exposition  
Development  
Recapitulation
- Classical

## Musical Analysis: J.S. Bach 15

- E $\flat$  Major
- polyphonic
- sequence
- 2  $\frac{1}{2}$  beats
- a. A $\flat$  Major  $\left(\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}\right)$
- b. E $\flat$  Major  $\frac{6}{4}$
- c. B $\flat$  Major  $\left(\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}\right)$
- d. E $\flat$  Major  $\left(\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}\right)$
- e. c minor  $\left(\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}\right)$
1. m7
- m6
- d5
- m3
- P5
- Baroque